



Photo: Shervin Lainez

Lawrence Brownlee and Eric Owens

Craig Terry, Piano

Friday, March 8, 2019
7:30 pm



Photo: © Dario Acosta

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the knot  

LAWRENCE BROWNLEE, TENOR
ERIC OWENS, BASS-BARITONE
CRAIG TERRY, PIANO

Friday, March 8, 2019, at 7:30 pm
Hancher Auditorium, The University of Iowa

PROGRAM

"Se vuol ballare," from <i>Le Nozze di Figaro</i> Eric Owens	Wolfgang Amadeus Mozart
"Il mio tesoro," from <i>Don Giovanni</i> Lawrence Brownlee	Wolfgang Amadeus Mozart
"Infelice! E tuo credevi," from <i>Ernani</i> Eric Owens	Giuseppe Verdi
"Voglio dire, lo stupendo elisir," from <i>L'elisir d'amore</i> Lawrence Brownlee, Eric Owens	Gaetano Donizetti
"Una furtiva lagrima," from <i>L'elisir d'amore</i> Lawrence Brownlee	Gaetano Donizetti
"Le veau d'or," from <i>Faust</i> Eric Owens	Charles Gounod
"Ah! mes amis, quel jour de fête!," from <i>La fille du regiment</i> Lawrence Brownlee	Gaetano Donizetti
"Au fond du temple saint," from <i>Les Pêcheurs de Perles</i> Lawrence Brownlee, Eric Owens	Georges Bizet

INTERMISSION

Traditional Spirituals

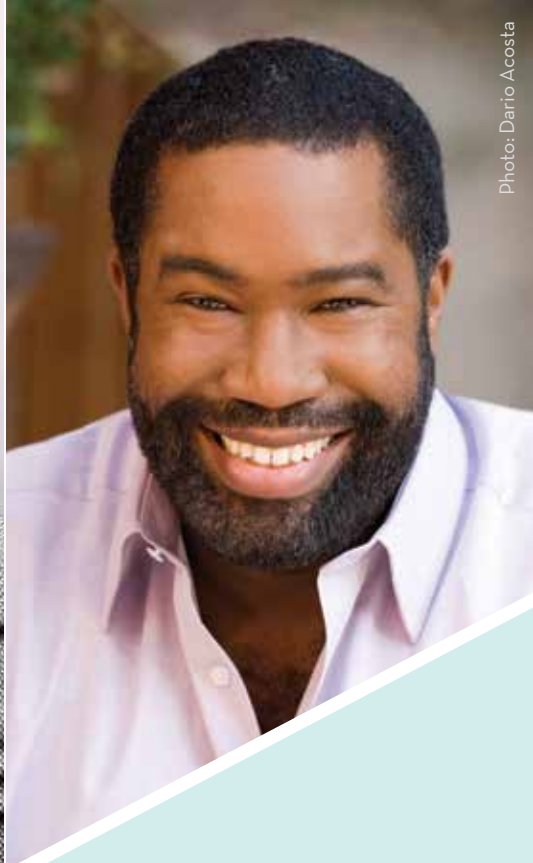
"All Night, All Day" Lawrence Brownlee	arr. Damien Sneed
"Deep River" Eric Owens	arr. Hall Johnson
"Come By Here, Good Lord" Lawrence Brownlee	arr. Damien Sneed
"Give Me Jesus" Eric Owens	Traditional
"He's Got the Whole World In His Hand" Lawrence Brownlee, Eric Owens	arr. Margaret Bonds / Craig Terry

American Popular Songs

"Song of Songs" Lawrence Brownlee, Eric Owens	Harold Vickers and Clarence Lucas arr. Craig Terry
"Lulu's Back In Town" Lawrence Brownlee	Harry Warren and Al Dubin arr. Craig Terry
"Dolores" Lawrence Brownlee, Eric Owens	Frank Loesser and Louis Alter arr. Craig Terry
"Some Enchanted Evening," from <i>South Pacific</i> Eric Owens	Richard Rodgers & Oscar Hammerstein II
"Through the Years" Lawrence Brownlee, Eric Owens	Vincent Youmans and Edward Heyman arr. Craig Terry

Gospel Favorites

"I Don't Feel No Ways Tired" Lawrence Brownlee	Traditional
"Every Time I Feel the Spirit" Lawrence Brownlee, Eric Owens	Traditional



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TEXTS AND TRANSLATIONS

“Se vuol ballare,” from *Le Nozze di Figaro*

“If you would dance,” from *The Marriage of Figaro*

Wolfgang Amadeus Mozart (1756–1791)

Text by Lorenzo Da Ponte (1749–1838)

Bravo, signor padrone!
Ora incomincio a capir
il mistero,
e a veder schietto
tutto il vostro progetto!
A Londra, è vero?
Voi ministro, io corriero,
e la Susanna...segreta
Non sara, non sarà—
Figaro il dice!

Se vuol ballare, signor contino,
il chitarrino le suonero, sì,
se vuol venire nella mia scuola,
la capriola le insegnerò, sì.

Sapro, sapro, ma piano,
meglio ogni arcano.

dissimulando scoprir porto.
L'arte schermendo,
l'arte adoprando,
di qua pungendo,
di là scherzando,
tutte le macchine
rovesciero.

Se vuol ballare, ecc.

Bravo, signor master!
Now I have begun to understand
the mystery,
And to see clearly
Your whole plan!
We're going to London, right?
You as a minister, I as a courier,
And Susanna...secretly
It won't be so, it won't be so—
Figaro says it

If you would dance, signor Count,
I'll play the tune on my little guitar.If
you will come to my dancing school,
I'll gladly teach you the capriole.

You will learn quickly
every dark secret,

you will find out how to dissemble.
The art of stinging,
the art of conniving,
fighting with this one,
playing with the one,
all of you're schemes
I'll turn inside out.

If you would dance, etc.

“Il mio tesoro,” from *Don Giovanni*

“My dearest one”

Wolfgang Amadeus Mozart (1756–1791)

Text by Lorenzo Da Ponte (1749–1838)

Amici miei, dopo eccessi sì enormi,
dubitar non
possiam che Don Giovanni
non sia l'empio uccisore
del padre di Donn'Anna;
in questa casa
per poche ore fermatevi, un ricorso
vo' far a chi si deve, e in pochi istanti
vendicarvi prometto.
Così vuole dover, pietade, affetto!

My friends, after such doings
we can no longer
doubt that Don Giovanni
is the villainous murderer
of Donna Anna's father.
Stay inside the house for a while,
and shortly I promise you vengeance.

This is the demand of pity, duty,
and love!

TEXTS AND TRANSLATIONS

Il mio tesoro intanto
Andate a consolar,
E del bel ciglio il pianto
Cercate di asciugare.
Ditele che i suoi torti
A cendicar io vado;
Che sol di stragi e morti
Nunzio vogl'io tornar.

My dearest one, in the meantime,
Go and comfort,
And try to dry the tears
from her beautiful eyes.
Tell her I have gone
to avenge their wrongs;
And I will only return with news
of punishment and death.

“Infelice! E tuo credevi,” from *Ernani* **“Poor wretch! And you believed”**

Giuseppe Verdi (1813-1901)

Text by Francesco Maria Piave (1810-1876)

Che mai vegg'io!
Nel penetral più sacro di mia
magione; presso a lei
che sposa esser dovrà d'un Silva,
due seduttori io scorgo?

What is this I see!
The innermost dark part of my home,
That you the bridesmaid of Silva
Is found with two seducers?

Entrate, olà, miei fidi cavalieri.
Sia ognun testimon del disonore,
dell'onta che si reca al suo signore.

Entranced, my faithful knights,
You both dishonorably witness,
The shame that falls upon your lord.

Infelice!...e tuo credevi
sì bel giglio immacolato!
Del tuo crine fra le nevi
piomba invece il disonor.
Ah! perché l'etade in seno
giovini core m'ha serbato!
Mi dovevan gli anni almeno
far di gelo ancora il cor.

Poor wretch!...And you believed
Her to be a beautiful immaculate lily!
Instead, dishonor swoops over
your snow-white mane.
Oh! Why, has life kept the heart
Of a young man beating inside me!
The years should have at least
Turned my heart cold.

“Voglio dire, lo stupendo elisir,” from *L'elisir d'amore* **“I mean, the wonderful elixir, ” from *The Elixir of Love***

Gaetano Donizetti (1797-1848)

Text by Felice Romani (1788-1865)

NEMORINO
Voglio dire... lo stupendo
Elisir che desta amore.

NEMORINO
I mean to say....the wonderful
Elixir that arouses love.

DULCAMARA
Ah! sì, sì, capisco, intendo.
Io ne son distillatore.

DULCAMARA
Ah! Yes, yes, I understand.
I do the distilling.

NEMORINO
E fia vero?

NEMORINO
Can it be true?

DULCAMARA
Sì...se ne fa
gran consumo in questa età.

DULCAMARA
Yes...I am the only one
Who can make this in large amounts.

TEXTS AND TRANSLATIONS

NEMORINO

Oh! fortuna!...e ne vendete?

NEMORINO

Oh!What fortune!...You sell it?

DULCAMARA

Ogni giorno a tutto il mondo.

DULCAMARA

Every day around the world.

NEMORINO

E qual prezzo ne volete?

NEMORINO

And what is the price you want?

DULCAMARA

Poco, assai...

DULCAMARA

Soon, very....

NEMORINO

Poco?

NEMORINO

Soon?

DULCAMARA

...cioè... secondo...

DULCAMARA

...that is...second...

NEMORINO

Un zecchine...null'altro ho qua...

NEMORINO

A zecchin...I don't have any more...

DULCAMARA

È la somma che ci va.

DULCAMARA

That is the price here.

NEMORINO

Ah! prendetelo, dottore!

NEMORINO

Ah! Take it, doctor!

DULCAMARA

Ecco il magico liquore.

DULCAMARA

Here is the magic liquor.

NEMORINO

Obbligato, ah! sì, obbligato!

son felice, son contento;

elisir di tal bontà,

benedetto chi ti fa!

Obbligato, obbligato ecc.

NEMORINO

Obliged, ah! Yes, obliged!

I'm happy, I'm content;

The elixir of goodness;

Blessed are you who makes it!

Obliged, obliged, etc.

DULCAMARA

(Nel paese che ho girato
più d'un gonzo ho ritrovato,
ma un uguale in verità
non si trova, non si dà.)

DULCAMARA

(In the country that I go round
More than a fool I have found,
But an equal in truth
One cannot be found.)

NEMORINO

Ehi! Dottore, un momentino...

In qual modo usar si puote?

NEMORINO

Hey! Doctor, one moment...

In what way am I to take this?

DULCAMARA

Con riguardo, pian pianino
la bottiglia un po' si scuote...
poi si stura, ma si bada
che il vapor non se ne vada.

DULCAMARA

With respect, very softly
Shake the bottle a little bit...
Then open, but pay attention
That the vapor does not go away.

TEXTS AND TRANSLATIONS

NEMORINO
Ben...

NEMORINO
Well...

DULCARAMA
Quindi al labbro lo avvicini...

DULCARAMA
Bring it to your lips...

NEMORINO
...ben...

NEMORINO
...well...

DULCARAMA
...e lo bevi a centellini...

DULCARAMA
...and drink a sip...

NEMORINO
...ben...

NEMORINO
...well...

DULCARAMA
...e l'effetto sorprendente
non ne tardi a conseguir

DULCARAMA
...and the surprising effect
Takes hold immediately

NEMORINO
Sul momento?

NEMORINO
At the moment?

DULCARAMA
A dire il vero,
necessario è un giorno intero.
(Tanto tempo sufficiente
per cavarmela e fuggir.)

DULCARAMA
To be honest,
We need a whole day.
(Sufficient time
Passing to flee.)

NEMORINO
E il sapore?...

NEMORINO
And the flavor?...

DULCARAMA
Eccellente...

DULCARAMA
Excellent...

NEMORINO
Eccellente?...

NEMORINO
Excellent?...

DULCARAMA
Eccellente...
(È Bordò, non Elisir.)

DULCARAMA
Excellent...
(It's Bordeaux, not elixir.)

NEMORINO
Obbligato, ah! sì, obbligato!
son felice, son beato;
elisire di tal bontà,
benedetto chi ti fa!
Obbligato, obbligato ecc.

NEMORINO
Obliged, ah! Yes, obliged!
I'm happy, I'm content;
The elixir of goodness;
Blessed are you who makes it!
Obliged, obliged, etc.

DULCARAMA
(Gonzo eguale in verità
non si trova, non si dà.)

DULCARAMA
(An equal to this fool
Cannot be found.)

Giovinotto!...Ehi?...ehi?

Young man!...Hey?...Hey?

TEXTS AND TRANSLATIONS

NEMORINO

Signore?

DULCAMARA

Sovra ciò...silenzio...sai?
silenzio...silenzio.

Oggi di spacciar l'amore
è un affar geloso assai.

NEMORINO

Oh!

DULCAMARA

Sicuramente,
è un affar geloso assai:
impacciar se ne potria
un tantin l'Autorità.
Dunque, silenzio.

NEMORINO

Ve ne do la fede mia;
neanche un'anima il saprà.

DULCAMARA

Va', mortale fortunato;
un tesoro io t'ho donato:
tutto il sesso femminile
te doman sospirerà.

NEMORINO

Ah! dottor, vi do parola
ch'io berrò per una sola:
né per altra, e sia pur bella,
né una stilla avanzerà.

DULCAMARA

(Ma doman di buon mattino
ben lontan sarò di qua.)

NEMORINO

(Veramente amica stella
ha costui condotto qua.)

NEMORINO

Sir?

DULCAMARA

Over this...silence...you know?
silence...silence.

Today the deal of love
Is a very jealous affair.

NEMORINO

Oh!

DULCAMARA

Surely,
It is a very jealous affair:
If the authorities discover
I am selling it, they will put me in jail.
Therefore, silence.

NEMORINO

You have my word:
Not a soul will know.

DULCAMARA

Go, happy mortal;
A treasure I have donated:
All the females
Tomorrow will sigh over you.

NEMORINO

Ah! Doctor, take my word
I'll drink for only one:
Not for another, and albeit beauty,
Not a drop will be left.

DULCAMARA

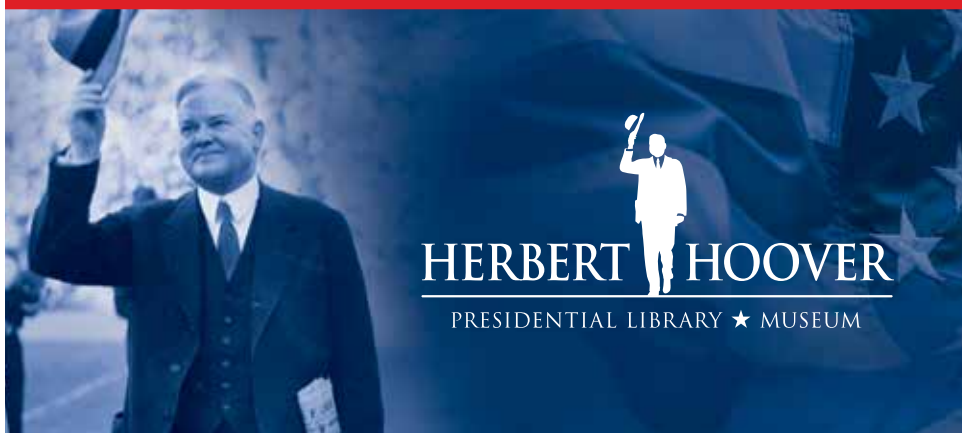
(But tomorrow morning
I will be far away from here..)

NEMORINO

(A truly friendly star
Has lead him here.)

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at work, and now...
on the kitchen counter.**



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TEXTS AND TRANSLATIONS

“Una furtiva lagrima,” from *L'elisir d'amore*

“A single secret tear,” from *The Elixir of Love*

Gaetano Donizetti (1797-1848)

Text by Felice Romani (1788-1865)

Una furtiva lagrima
negli occhi suoi spuntò:
Quelle festose giovani
invidiar sembrò.
Che più cercando io vo?
Che più cercando io vo?
M'ama! Sì, m'ama,
lo vedo. Lo vedo.
Un solo instante i palpiti
del suo bel cor sentir!
I miei sospir, confondere
per poco a' suoi sospir!
I palpiti, i palpiti sentir,

confondere i miei coi suoi sospir...
Cielo! Si può morir!
Di più non chiedo,
non chiedo.
Ah, cielo! Si può! Sì, può morir!
Di più non chiedo,
non chiedo.
Si può morire!
Si può morir d'amor.

A single secret tear
from her eye did spring:
as if she envied all the youths
that laughingly passed her by.
What more searching need I do?
What more searching need I do?
She loves me! Yes, she loves me,
I see it. I see it.
For just an instant the beating
of her beautiful heart I could feel!
As if my sighs were hers,
and her sighs were mine!
The beating, the beating of her heart
I could feel,
to merge my sighs with hers...
Heavens! Yes, I could die!
I could ask for nothing more,
nothing more.
Oh, heavens! Yes, I could, I could die!
I could ask for nothing more,
nothing more.
Yes, I could die!
Yes, I could die of love.

“Le veau d'or,” from *Faust*

“The calf of gold”

Charles Gounod (1818-1893)

Text by Paul Jules Barbier (1825-1901)

and Michel Carré (1822-1872)

Le veau d'or est toujours debout!
On encense sa puissance,
On encense sa puissance,
D'un bout du monde
à l'autre bout!
Pour fêter l'infâme idole,
Rois et peuples confondu,
Au bruit sombre des écus,
Danse une ronde folle
Autour de son piédestale,
Autour de son piédestale,
Et Satan conduit le bal, etc, etc.

Le veau d'or est vainqueur
des dieux!
Dans sa gloire dérisoire,
Dans sa gloire dérisoire,

The calf of gold is still standing!
One adulates his power,
One adulates his power,
From one end of the world
to the other end!
To celebrate the infamous idol,
Kings and the people mixed together,
To the somber sound of golden coins,
They dance a wild round
Around his pedestal
Around his pedestal
And Satan leads the dance, etc, etc.

The calf of gold is the victor
over the gods!
In its derisory (absurd) glory,
In its derisory (absurd) glory,

TEXTS AND TRANSLATIONS

Le monstre abject insulte aux cieux!
Il contemple, ô rage étrange!
A ses pieds le genre humain,
Se ruant, le fer en main,
Dans le sang et dans la fange
Où brille l'ardent métal,
Où brille l'ardent métal,
Et Satan conduit le bal, etc.

The abject monster insults heaven!
It contemplates, oh weird frenzy!
At his feet the human race,
Hurling itself about, iron in hand,
In blood and in the mire,
Where gleams the burning metal,
Where gleams the burning metal,
And Satan leads the dance, etc.

“Ah! Mes amis, quel jour de fête!,”

from *La fille du regiment*

“Ah! My friends, what a happy day!,”

from *The Daughter of the Regiment*

Gaetano Donizetti (1797-1848)

Text by Jules-Henri Vernoy de Saint-Georges (1799-1875)

and Jean-François-Alfred Bayard (1796-1853)

Ah! Mes amis, quel jour de fête!
Je vais marcher
sous vos drapeaux.
L'amour, qui m'a tourné la tête
Désormais me rend un héros.
Ah! Quel bonheur, oui, mes amis,
Je vais marcher
sous vos drapeaux!

Oh, my friends, what a happy day!
I'm going to march
beneath your colours,
Love, that has turned my head,
From henceforth will make me a hero.
Oh, what joy yes, my friends,
I'm going to march
beneath your colours!

Oui, celle pour qui je respire
À mes vœux a daigné sourire

Et ce doux espoir de bonheur
Trouble ma raison et mon cœur! Ah!
Ah! Mes amis, quel jour de fête
Je vais marcher
sous vos drapeaux.

Yes, the girl I sigh for
Has deigned to smile
upon my wishes,
And this sweet hope of happiness
Unsettles my mind and my heart! Ah!
Oh, my friends, what a happy day!
I'm going to march
beneath your colours.

Pour mon âme quel destin!
J'ai sa flamme et j'ai sa main!
Jour prospère! Me voici
Militaire et mari!
Ah! Pour mon âme quel destin!
J'ai sa flamme et j'ai sa main. Etc.

What a fortune for my heart!
I have her love and her hand!
Oh, lucky day! Here am I,
A soldier and a husband!
Ah, what a future for my heart!
I have her love and her hand. Etc.

“Au fond du temple saint,” from *Les Pêcheurs de Perles*

“At the back of the holy temple,” from *The Pearl Fishers*

Georges Bizet (1838-1875)

Text by Eugène Cormon (1811-1903) and Michel Carré (1822-1872)

Au fond du temple saint
Paré de fleurs et d'or,
Une femme apparaît!
Je crois la voir encore!

At the back of the holy temple,
decorated with flowers and gold,
A woman appears!
I can still see her!

TEXTS AND TRANSLATIONS

Une femme apparaît!
Je crois la voir encore!

A woman appears!
I can still see her!

La foule prosternée
La regarde, étonnée,
Et murmure tous bas:
Voyez, c'est la déesse!
Qui dans l'ombre se dresse
Et vers nous tend les bras!
Son voile se soulève!
Ô vision! ô rêve!
La foule est à genoux!

The prostrate crowd
looks at her amazed
and murmurs under its breath:
look, this is the goddess
looming up in the shadow
and holding out her arms to us.
Her veil parts slightly.
What a vision! What a dream!
The crowd is kneeling.

Oui, c'est elle!
C'est la déesse
plus charmante et plus belle!
Oui, c'est elle!
C'est la déesse
qui descend parmi nous!
Son voile se soulève et la foule est à
genoux!

Yes, it is she!
It is the goddess,
more charming and more beautiful.
Yes, it is she!
It is the goddess
who has come down among us.
Her veil has parted and the crowd is
kneeling.

Mais à travers la foule
Elle s'ouvre un passage!
Son long voile déjà
Nous cache son visage!
Mon regard, hélas!
La cherche en vain!
Elle fuit!
Elle fuit!

But through the crowd
she makes her way.
Already her long veil
hides her face from us.
My eyes, alas!
Seek her in vain!
She flees!
She flees!

Mais dans mon âme soudain
Quelle étrange ardeur s'allume!
Quel feu nouveau me consume!
Ta main repousse ma main!
De nos cœurs l'amour s'empare
Et nous change en ennemis!
Non, que rien ne nous sépare!
Non, rien!
Jurons de rester amis!

But what is this strange flame
which is suddenly kindled in my soul!
What unknown fire is destroying me?
Your hand pushes mine away!
Love takes our hearts by storm
and turns us into enemies!
No, let nothing part us!
No, nothing!
Let us swear to remain friends!

Oh oui, jurons de rester amis!

Oh yes, let us swear to remain
friends!

Oui, c'est elle! C'est la déesse!
En ce jour qui vient nous unir,
Et fidèle à ma promesse,
Comme un frère je veux te chérir!
C'est elle, c'est la déesse
Qui vient en ce jour nous unir!
Oui, partageons le même sort,
Soyons unis jusqu'à la mort!

Yes, it is her, the goddess,
who comes to unite us this day.
And, faithful to my promise,
I wish to cherish you like a brother!
It is her, the goddess,
who comes to unite us this day!
Yes, let us share the same fate,
let us be united until death!



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TEXTS

“All Night, All Day”

arr. Damien Sneed (b. 1979)

All night, all day
Angels watchin' over me my Lord
All night, all day
Angels watchin' over me

Ooh, ooh, ooh, ooh...

All night, all day
Angels watchin' over me my Lord
All night, all day
Angels watchin' over me

Ooh, ooh, ooh, ooh...
Angels watchin' over me

“Deep River”

arr. Hall Johnson (1888–1970)

Deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into campground

Deep river, Lord, I want to cross over into campground
Deep river, Lord, I want to cross over into campground

Deep river, I want to cross over
Deep river, Lord, I want to cross over into campground
I wanna go

“Come By Here, Good Lord”

arr. Damien Sneed (b. 1979)

Come by here good Lord, come by here
Oh Lord, come by here

Somebody's prayin' Lord, come by here
Oh Lord, come by here

Somebody's dyin' Lord
Oh Lord, come by here

Somebody needs you Lord
Somebody needs you, Lord, come by here
Oh Lord, come by here

Come by here good Lord, come by here
Oh Lord, come by here

TEXTS

“Give Me Jesus”

Traditional

Oh when I come to die
Give me Jesus
You may have the world
Give me Jesus

I heard my mother say
Give me Jesus
You may have the world
Give me Jesus

Dark midnight was my cry
Give me Jesus
You may have the world
Give me Jesus

In the morning when I rise
Give me Jesus
You may have the world
Give me Jesus

I heard the mourner say
Give me Jesus
You may have the world
Give me Jesus

“He’s Got the Whole World In His Hand”

arr. Margaret Bonds (1913-1972) / Craig Terry

He’s got the whole world in His hand
He’s got the whole world in His hand

He’s got the woods and the waters in His hand
He’s got the sun and the moon right in His hand
He’s got the whole world in His hand

He’s got the birds and the bees right in His hand
He’s got the beast of the field right in His hand
He’s got the whole world in His hand

He’s got you and me right in His hand
He’s got everybody right in His hand

He’s got the whole world in His hand
He’s got the whole world in His hand

TEXTS

“Song of Songs”

Harold Vicars (1876–1922)

Text by Clarence Lucas (1866–1947), arr. Craig Terry

Do you recall that night in June when first we met
Do you remember, Love, the words we spoke
Have you forgotten all the tender vows we made
In the silent magical moonbeams' light
Gone are the golden dreams with summer roses
And all our tenderest vows were made, but to be broken

Song of songs, song of memory
And broken melody of love and life
Nevermore for me can that melody
Fill the heart with the joy once we knew

Oh night of bliss, night of June and love
Beneath the stars, amid the roses
Oh, dream of delight that faded at dawn
Oh, song of songs, oh, night of bliss
When you were my whole world of love

When you were my whole world of love, of love

“Lulu’s Back In Town”

Harry Warren (1893–1981)

Text by Al Dubin (1891–1945), arr. Craig Terry

I gotta get my old tuxedo pressed
Gotta sew a button on my vest
'Cause tonight I've gotta look my best
Lulu's back in town
Gotta get a half a buck somewhere
Gotta shine my shoes and slick my hair
Gotta get myself a boutonniere
Lulu's back in town
You can tell all my pets
All my blondes and brunettes
Mister Otis regrets
That he won't be aroun'
You can tell the mailman not to call
I ain't comin' home until the fall
And I might not get back home at all
Lulu's back in town

TEXTS

“Dolores”

Frank Loesser (1910–1969)

Text by Louis Alter (1902–1980), arr. Craig Terry

How I love the kisses of Dolores

Aye aye aye Dolores

Not Marie or Emily or Doris

Only my Dolores

From a balcony above me

She whispers love me and throws a rose

Ah but she is twice as lovely

As the rose she throws

I would die to be with my Dolores

Aye aye aye Dolores

I was made to serenade Dolores

Chorus after chorus

Just imagine eyes like moon rise

A voice like music, lips like wine

What a break if I could make Dolores

Mine all mine

“Some Enchanted Evening,” from *South Pacific*

Richard Rodgers (1902–1979) and Oscar Hammerstein II (1895–1960)

Some enchanted evening

You may see a stranger,

you may see a stranger

Across a crowded room

And somehow you know,

You know even then

That somewhere you'll see her

Again and again.

Some enchanted evening

Someone may be laughing,

You may hear her laughing

Across a crowded room

And night after night,

As strange as it seems

The sound of her laughter

Will sing in your dreams.

Who can explain it?

Who can tell you why?

Fools give you reasons,

Wise men never try.

Some enchanted evening

When you find your true love,

When you feel her call you

TEXTS

Across a crowded room,
Then fly to her side,
And make her your own
For all through your life you
May dream all alone.

Once you have found her,
Never let her go.
Once you have found her,
Never let her go!

“Through the Years”

Vincent Youmans (1898-1946)

Text by Edward Heyman (1907-1981), arr. Craig Terry

Through the years, I'll take my place beside you;
Smiling through the years.
Through your tears, I'll keep my place beside you;
Smiling through your tears.

I'll be near, no matter when or where;
Remember, what is mine I'll always share.

Through the night, I'll be a star to guide you;
Shining bright, the clouds may come and hide you.
Through the years, 'til love is gone
And time first disappears,
I'll come to you, smiling through the years.

“I Don't Feel No Ways Tired”

Traditional

I don't feel no ways tired
I've come too far from where I started from
Nobody told me that the road would be easy
I don't believe He brought me this far to leave me

“Every Time I Feel The Spirit”

Traditional

Every time I feel the spirit moving in my heart, I will pray
Upon the mountain my Lord spoke
Out of His mouth came fire and smoke
Looked all around me, it looked so fine
Till I asked my Lord if all was mine.

Every time I feel the spirit moving in my heart, I will pray
Jordan river, is chilly an' cold
It chills the body but not the soul
There ain't but one train, upon this track
It runs to heaven, an' right back.

Every time I feel the spirit moving in my heart, I will pray

ABOUT THE ARTISTS

LAWRENCE BROWNLEE

TENOR

Named 2017 “Male Singer of the Year” by both the International Opera Awards and *Bachtrack*, American-born tenor Lawrence Brownlee has been hailed by *The Guardian* as “one of the world’s leading bel canto stars.” Brownlee captivates audiences and critics around the world, and his voice has been praised by NPR as “an instrument of great beauty and expression... perfectly suited to the early nineteenth-century operas of Rossini and Donizetti,” ushering in “a new golden age in high male voices” (*New York Times*). Brownlee also serves as Artistic Advisor at Opera Philadelphia, helping the company to expand their repertoire, diversity efforts, and community initiatives.



Photo: Shervin Lainez

The 2018–19 season starts with two evenings of duets with bass-baritone Eric Owens at the Van Cliburn Foundation, followed by a night of arias at Amsterdam’s famed Concertgebouw. Operatic engagements this season include two role debuts in North American houses, singing Nadir in Bizet’s *The Pearl Fishers* with Houston Grand Opera and Ilo in Rossini’s *Zelmira* with Washington Concert Opera, as well as returns to several international opera houses, performing in *La Cenerentola* at Opéra national de Paris, *La sonnambula* at Opernhaus Zürich and Deutsche Oper Berlin, and *I Puritani* at Opéra Royal de Wallonie-Liège. His season also features a 17-stop U.S. tour with bass-baritone Eric Owens performing at the Seattle Symphony, Philadelphia Chamber Music Society, Hancher Auditorium, the Los Angeles Philharmonic, and more, as well as a performance at Carnegie Hall in March 2019 with Jason Moran and Alicia Hall Moran as part of *Migrations: The Making of America*, a citywide festival.

Highlights from last season included returns to the Royal Opera House, Covent Garden; Opernhaus Zürich; Lyric Opera of Chicago; Bayerische Staatsoper; and Opéra national de Paris; as well as the world premiere and recital tour of a new song cycle, *Cycles of My Being*. The cycle centers on what it means to be an African American man living in America today, touching on the recent series of tragic deaths and the Black Lives Matter movement, and was composed by Tyshawn Sorey, with lyrics by Terrance Hayes, both of whom are MacArthur ‘Genius’ Grant winners. Co-commissioned by Opera Philadelphia, Carnegie Hall, and Lyric Opera of Chicago’s Lyric Unlimited, *Cycles of My Being* had its world premiere in Philadelphia before moving on to Chicago, San Francisco, Carnegie Hall, and more. The piece was hailed by the *San Francisco Chronicle* as “a work of both anguish and optimism, at once accusatory and stirring...whose traversal feels like a descent into a maelstrom followed by the emergence out the other side,” while the *Chicago Tribune* praised how “Sorey’s music allows Brownlee to do what he does best—to soar effortlessly into the vocal stratosphere, nail perfectly placed high notes, and invest them with expressive meaning.”

One of the most in-demand singers around the world, Brownlee has performed with nearly every leading international opera house and festival, as well as major orchestras, including the Berlin Philharmonic, Philadelphia Orchestra, Chicago Symphony, New York Philharmonic, Accademia di Santa Cecilia,

ABOUT THE ARTISTS

Boston Symphony, Cleveland Orchestra, San Francisco Symphony, and the Bayerische Rundfunks Orchestra.

In addition, Brownlee has appeared on the stages of the top opera companies around the globe, including the Metropolitan Opera; Teatro alla Scala; the Bavarian State Opera; Royal Opera House, Covent Garden; The Vienna State Opera; Opéra national de Paris; Opernhaus Zürich; Berlin State Opera; Gran Teatre del Liceu Barcelona; Teatro Real, Madrid; and Théâtre Royal de la Monnaie, and the festivals of Salzburg and Baden Baden. Broadcasts of his operas and concerts—including his 2014 Bastille Day performance in Paris, attended by the French President and Prime Minister—have been enjoyed by millions.

Brownlee's latest album, *Allegro io Son*, received a Critic's Choice from *Opera News*, among numerous other accolades, and followed his previous Grammy-nominated release on Delos Records, *Virtuoso Rossini Arias*, which prompted *New Yorker* critic Alex Ross to ask "is there a finer Rossini tenor than Lawrence Brownlee?" The rest of his critically acclaimed discography and videography is a testament to his broad impact across the classical music scene. His opera and concert recordings include *Il barbiere di Siviglia* with the Bayerische Rundfunks Orchestra, *Armida* at the Metropolitan Opera, Rossini's *Stabat Mater* with Accademia di Santa Cecilia, and *Carmina Burana* with the Berlin Philharmonic. He also released a disc of African American spirituals entitled *Spiritual Sketches* with pianist Damien Sneed, which the pair performed at Lincoln Center's American Songbook series, and which NPR praised as an album of "soulful singing" that "sounds like it's coming straight from his heart to yours."

Brownlee is the fourth of six children and first discovered music when he learned to play bass, drums, and piano at his family's church in Youngstown, Ohio. He was awarded a masters of music from Indiana University and went onto win a Grand Prize in the 2001 Metropolitan Opera National Council auditions. Alongside his singing career, Brownlee is an avid salsa dancer and an accomplished photographer, specializing in artist portraits of his on-stage colleagues. A die-hard Pittsburgh Steelers and Ohio State football fan, Brownlee has sung the National Anthem at numerous NFL games. He is a champion for autism awareness through the organization Autism Speaks, and he is a lifetime member of Kappa Alpha Psi Fraternity Inc., a historically black fraternity committed to social action and empowerment.

ABOUT THE ARTISTS

ERIC OWENS

BASS-BARITONE

Bass-baritone Eric Owens has a unique reputation as an esteemed interpreter of classic works and a champion of new music. Equally at home in orchestral, recital, and operatic repertoire, Mr. Owens brings his powerful poise, expansive voice, and instinctive acting faculties to stages around the world.

In the 2018–19 season, Mr. Owens returns to Lyric Opera of Chicago to make his role debut as the Wanderer in David Pountney's new production of Wagner's *Siegfried*. He also stars as Porgy in James Robinson's new production of *Porgy and Bess* at the Dutch National Opera and makes his role debut as Hagen in *Götterdämmerung* at the Metropolitan Opera conducted by Philippe Jordan. Concert appearances include the world premiere of David Lang's *prisoner of the people* at the New York Philharmonic conducted by Jaap van Zweden, the King in *Aïda* at the Chicago Symphony Orchestra conducted by Riccardo Muti, Verdi's *Requiem* with the Minnesota Orchestra, and Mozart's *Requiem* with Music of the Baroque. Mr. Owens will also go on a multi-city recital tour with tenor Lawrence Brownlee.



Photo: Paul Sirochman Photography

Mr. Owens launched the 2017–18 season with his role debut as Wotan in David Pountney's new production of Wagner's *Die Walküre*. He also sang Filippo II in Verdi's *Don Carlo* at Washington National Opera, Don Basilio in Rossini's *Il Barbiere di Siviglia* at Houston Grand Opera, and the Forester in Janáček's *The Cunning Little Vixen* at the Glimmerglass Festival, where he served as Artist in Residence and Artistic Advisor. Concert appearances included Rossini's *Stabat Mater* with the Chicago Symphony Orchestra conducted by Riccardo Muti, Verdi's *Requiem* with both the National Symphony Orchestra led by Gianandrea Noseda and the Nashville Symphony Orchestra, and Mendelssohn's *Elijah* with Music of the Baroque.

The 2016–17 season featured Mr. Owens in his role debut as Wotan in David Pountney's new production of Wagner's *Das Rheingold* at the Lyric Opera of Chicago. He sang a trio of operas at the Metropolitan Opera that included the Met premiere of Kaija Saariaho's *L'amour de Loin*, a new production of *Rusalka* under Sir Mark Elder, and a revival of *Idomeneo* conducted by James Levine, all of which were broadcast through the Met's Live in HD series. Concert highlights included joining Alan Gilbert and the New York Philharmonic for performances as Wotan in *Das Rheingold* and of Beethoven's Ninth Symphony, which he also performed at the Cincinnati May Festival as its Artist in Residence, a gala celebrating the Metropolitan Opera's Fiftieth Anniversary at Lincoln Center, and performances as Orest in Strauss's *Elektra* at the Verbier Festival and Méphistophélès in Berlioz's *La Damnation de Faust* with the New Zealand Symphony Orchestra. He also gave a recital at the Cleveland Art Song Festival, performed dual recitals with Susanna Phillips at the Washington Performing Arts and Lawrence Brownlee at the Lyric Opera of Chicago and William Jewell College, and appeared with the Chicago Symphony's Negaunee Music Institute to present an interactive recital for incarcerated youth alongside

ABOUT THE ARTISTS

Riccardo Muti and Joyce DiDonato.

Mr. Owens has created an uncommon niche for himself in the ever-growing body of contemporary opera works through his determined tackling of new and challenging roles. He received great critical acclaim for portraying the title role in the world premiere of Elliot Goldenthal's *Grendel* with the Los Angeles Opera, and again at the Lincoln Center Festival, in a production directed and designed by Julie Taymor. Mr. Owens also enjoys a close association with John Adams, for whom he performed the role of General Leslie Groves in the world premiere of *Doctor Atomic* at the San Francisco Opera, and of the Storyteller in the world premiere of *A Flowering Tree* at Peter Sellars's New Crowned Hope Festival in Vienna and later with the Los Angeles Philharmonic. *Doctor Atomic* was later recorded and received the 2012 Grammy for Best Opera Recording. Mr. Owens made his Boston Symphony Orchestra debut under the baton of David Robertson in Adam's *El Niño*.

Mr. Owens's career operatic highlights include Alberich in the Metropolitan Opera's *Ring* cycle directed by Robert Lepage; Orest in Patrice Chéreau's production of *Elektra* conducted by Esa-Pekka Salonen at the Met; the title role of *Der Fliegende Holländer* and Stephen Kumalo in Weill's *Lost in the Stairs* at Washington National Opera; his San Francisco Opera debut in *Otello* conducted by Donald Runnicles; his Royal Opera, Covent Garden, debut in *Norma*; Vodník in *Rusalka* and Porgy in *Porgy and Bess* at Lyric Opera of Chicago; the title role in Handel's *Hercules* with the Canadian Opera Company; *Aida* at Houston Grand Opera; *Rigoletto*, *Il Trovatore*, and *La Bohème* at Los Angeles Opera; *Die Zauberflöte* for his Paris Opera (Bastille) debut; the title role of *Macbeth* at the Glimmerglass Festival; and *Ariodante* and *L'Incoronazione di Poppea* at the English National Opera. He sang Collatinus in a highly-acclaimed Christopher Alden production of Britten's *The Rape of Lucretia* at Glimmerglass Opera. A former member of the Houston Grand Opera Studio, Mr. Owens has sung Sarastro, Méphistophélès in *Faust*, Frère Laurent, and Aristotle Onassis in the world premiere of *Jackie O* (available on the Argo label) with that company. He is featured on the Nonesuch Records release of *A Flowering Tree*. Mr. Owens is an avid concert singer, who collaborates closely with conductors such as Alan Gilbert, Riccardo Muti, Esa-Pekka Salonen, Sir Simon Rattle, Donald Runnicles, and Franz Welser-Möst.

He has been recognized with multiple honors, including the *Musical America's* 2017 "Vocalist of the Year" award, 2003 Marian Anderson Award, a 1999 ARIA award, second prize in the Plácido Domingo Operalia Competition, the Metropolitan Opera National Council Auditions, and the Luciano Pavarotti International Voice Competition. In 2017, the Glimmerglass Festival appointed him as its Artistic Advisor.

A native of Philadelphia, Mr. Owens began his musical training as a pianist at the age of six, followed by formal oboe study at age 11 under Lloyd Shorter of the Delaware Symphony and Louis Rosenblatt of the Philadelphia Orchestra. He studied voice while an undergraduate at Temple University, and then as a graduate student at the Curtis Institute of Music. He currently studies with Armen Boyajian. He serves on the Board of Trustees of both the National Foundation for Advancement in the Arts and Astral Artistic Services. In 2019, Mr. Owens became the co-chair of the Curtis Institute's opera department.

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ABOUT THE ARTISTS

CRAIG TERRY

PIANO

Lauded for his “sensitive and stylish” (*New York Times*) and “superb” (*Opera News*) playing, pianist Craig Terry enjoys an international career regularly performing with the world’s leading singers and instrumentalists. Currently Mr. Terry serves as Music Director of The Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago after having served for 11 seasons at Lyric as Assistant Conductor. Previously, he served as Assistant Conductor at the Metropolitan Opera after joining its Lindemann Young Artist Development Program. Mr. Terry has performed with such esteemed vocalists as Jamie Barton, Stephanie Blythe, Christine Brewer, Lawrence Brownlee, Nicole Cabell, Sasha Cooke, Eric Cutler, Danielle de Niese, Joyce DiDonato, Giuseppe Filianoti, Renée Fleming, Susan Graham, Denyce Graves, Bryan Hymel, Brian Jagde, Joseph Kaiser, Quinn Kelsey, Kate Lindsey, Ana María Martínez, Eric Owens, Ailyn Pérez, Nicholas Phan, Susanna Phillips, Luca Pisaroni, Patricia Racette, Hugh Russell, Bo Skovhus, Garrett Sorenson, Heidi Stober, Amber Wagner, Laura Wilde, and Catherine Wyn-Rogers. He has collaborated as a chamber musician with members of the Metropolitan Opera Orchestra, the Lyric Opera of Chicago Orchestra, the Gewandhausorchester, and the Pro Arte String Quartet.



Photo: © Simon Pauly

Mr. Terry’s 2018–19 season recital performance schedule includes concerts in North America, Europe, Africa, and Australia with artists including Stephanie Blythe, Christine Brewer, Lawrence Brownlee, Jennifer Johnson Cano, Joyce DiDonato, Susan Graham, Ana María Martínez, Eric Owens, Nicholas Phan, Patricia Racette, Hugh Russell, and Heidi Stober. He is Artistic Director of “Beyond the Aria,” a highly acclaimed recital series now in its fifth sold-out season, presented by the Harris Theater in collaboration with the Ryan Opera Center and Lyric Unlimited. Mr. Terry’s discography includes three recently released recordings: *Diva on Detour* with Patricia Racette, *As Long As There Are Songs* with Stephanie Blythe, and *Chanson d’Avril* with Nicole Cabell. His latest recording project with Joyce DiDonato, *Songplay*, was released by Warner Classics in February 2019.

Mr. Terry hails from Tullahoma, Tennessee, received a bachelor of music degree in music education from Tennessee Technological University, continued his studies at Florida State University, and received a masters of music in collaborative piano from the Manhattan School of Music where he was a student of pianist Warren Jones.



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Coralville
-  **East**
1632 Sycamore Street
Iowa City
-  **Mormon Trek**
767 Mormon Trek Boulevard
Iowa City
-  **North Liberty**
720 Pacha Parkway, Suite 1
North Liberty
-  **Old Capitol Town Center**
201 S. Clinton Street, Suite 168
Iowa City

Urgent Care Location

Monday - Friday: 7 a.m. to 9 p.m.

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-  **Iowa City**
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